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*Páli Studies. No. 1.—By Major G. E. FRYER, Deputy Commissioner,
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I.—ON THE CEYLON GRAMMARIAN SANGHARAKKHITA THERA AND HIS TREATISE ON RHETORIC.

It was the practice amongst members of the early Buddhist church when entering the priesthood to discard their patronymic, and to adopt a priestly title, under which it was not always easy to recognize their identity. Thus it was with the subject of the present sketch, of whom nothing was known, except that he was the author of *Vuttodaya*. Another of his works, however, (*Sambandhacintá*) recently procured, has a postscript which explains that Saṅgharakkhita Thera, the 'Protected of the Congregation', was Moggallána, the learned Páli Grammarian and Lexicographer, who flourished in Ceylon towards the close of the twelfth century, and that he was also known as Medhaṅkara of Udumbaragiri, the glomerous fig-tree hill. Moreover, it appears elsewhere, that he was the disciple of the distinguished Sáriputta, who adopted the title Síla Thera. Moggallána appears to have carried his literary activity with him into the cloister; for under his priestly title of Saṅgharakkhita he wrote the following treatises, of which the two first are in verse—

1. *Subodhálāṅkāra*, 'Easy Rhetoric.'
2. *Vuttodaya*, 'Exposition of Metre.'
3. *Khuddasikkhá Tíká*, a gloss in prose on Dhammasiri's *Khuddásikkhá*, 'Minor duties' (incumbent on a priest).

4. *Sambandhacintā*, 'Reflections on Relation' (of cases); a small work containing metrical maxims on construction, interspersed with comments and illustrations in prose.

An analysis of the first of these is here offered to the notice of the reader. The text which follows, has been prepared from two Pāli MSS. in the Burmese character, in the writer's possession. One—a Mandalay copy—was procured at Maulmain; the other—the more perfect of the two—came from Rangoon. The work is written on eleven palmleaves twenty inches long, with nine lines to the leaf.

Notices of *Vuttodaya*, and *Sambandhacintā*, it is hoped, will follow shortly, but as *Khuddasikkhā Tīkā* is not included in the series, the author's Introduction to it, and the postscript are here subjoined.

Introduction.

1. Tilokatilakaṃ vande saddhammāmatanimmitaṃ
samsurukkāṭhasampatti jinaṃ janamanorammaṃ.
2. Sariputtaṃ mahasāmi 'nekasativisāraḍaṃ
mahāguṇaṃ mahāpuññaṃ namo me sīrasā guruṃ.
3. Khuddasikkhāya tīkā yā purāṇā samīritā
na tāya sakkā sakkaccaṃ attho sabbattha ñātave,
4. tato 'nekaguṇānayo manjūsāratanaṃ 'iva
Sumaṅgalo 'ssa nāmena tena paññavatā sutā,
5. ajjhesito yatindena sadāraññānivasīna
suvinicchayaṃ etissa karissāṃ' atthovaṇṇanaṃ.

Postscript.

yen' antatantaratanākaramanthanena
manthācalollasitañāḍavarena laddhā
'sāra matā' ti sukkhitā sukhayanti c'aññe
te me jayanti guravo guravo guṇehi
"paratthasam pādanato puññenādhigaten' ahaṃ
"paratthasam pādanako bhaveyyaṃ jātijātiyaṃ."
sisso āha.
paramappicchatanekasantos opasamesinaṃ
sucisallekhavuttinaṃ sadāraññānivasīnaṃ;
sāsanujjotakārinaṃ averattam upāgataṃ
Udumbaragiri khyāta yatanāṃ yatipuṇḍavaṃ;
'Medhaṅkaro' iti khyātaṃ nāmadheyyaṃ tapodhanaṃ
theraṃ dhīradayāmedhaniṭṭhānaṃ sādhipūjitaṃ:
nissāya piyaṃ piyaṃ taṃ mittaṃ kalyāṇaṃ attano
sodhetuṃ sāsaṇaṃ satthu parakkamaṃ akāsi yo;
susaddasiddhi yo yoganicchayaṃ sabbavaṇṇitaṃ
akā Subodhālaṅkāraṃ Vuttodayaṃ anākulāṃ,

Saṅgharakkhittanāmena mahātherena dhīmatā
 nivāsabhutenānekaguṇānaṃ 'ppicchatādināṃ ;
 tenāyaṃ racitā sādhu sāsana-dayakārīna
 Khuddasikkhāya ṭikāyaṃ Sumaṅgalapasādinī.

The couplet in *italics* commencing "*susaddasiddhi*" thus appears in the postscript to *Sambandhacintā* :

yoganicchaṃ Moggallānaṃ yaṃ gandhaṃ Kabbivaṇṇitaṃ
 Subodhālaṅkāraṃ Vuttodayaṃ sattham anākulaṃ.

In other respects the postscripts are nearly the same.

Analysis.

SUBODHA'LANKA'RA, or 'Easy Rhetoric', is a metrical treatise of 370 verses, divided into five chapters which treat of the following subjects, namely :—

1. Faults in Composition.
2. Their avoidance.
3. Merits, or Verbal Ornaments.
4. Rhetorical Figures, or Ornaments of the Sense.
5. Flavour.

These subjects will be found discussed at some length in the seventh, eighth, tenth, and third chapters of the Sanskrit work on Rhetorical Composition, the *Sāhitya-Darpana* or 'Mirror of Composition', by Vis'wanātha Kavirāja—*circa* 9th or 10th century.

CHAPTERS I AND II.

The Pāli treatise in common with the Sanskrit one opens with an Invocation to the goddess of Speech thus :—

May Vāṇi the beautiful, born in the lotus womb of the mouth of the Chief of Sages, the refuge of mortals, irradiate my mind, v. 1.

The object of the work is then declared :—

Although there are excellent ancient treatises on Rhetoric by Rāma-samma and others, yet they are not adapted for the Māgadha people, v. 2.

It is, therefore, hoped the present attempt at a suitable Rhetoric may be acceptable to them, v. 3.

The author then states that he has not consulted the works of writers on the minor poems (*kabba*), nor the drama (*nāṭaka*), as they are not esteemed, v. 6. That a combination of words and meanings faultless with (merits or verbal ornaments) is composition (*bandha*), which is three-fold, being metrical (*pajja*) ; in prose (*gajja*) ; and in a mixture of both, v. 8. It is further divided into continuous composition (*nibandha*), and non-continuous composition (*unibandha*), each of which is pleasing if embellished with ornament, v. 9. Verbal Ornament (*Chap. 3*) and Ornament

of the Sense (*Chap.* 4), constituting the two divisions of Rhetoric, are both held to be composition (*bandha*), v. 13. Faulty composition, even when combined with Verbal Ornament, is not esteemed, v. 14. Faultless composition with Verbal Ornament is admired even without Ornaments of the Sense, v. 16.

After these prefatory remarks, the author proceeds to enumerate and explain the several Rhetorical Faults (*Chap.* 1); and to show how they should be avoided (*Chap.* 2).

The divisions of Faults (*dosa*) are held to be threefold: they occur (*a*) in a word, (*b*) in a sentence, and (*c*) in the sense of a sentence.

(*a*.) Faulty words are such as suggest an idea, which is

1. Repugnant (*viruddhatthantara*), as when a word is employed which suggests a meaning different from what is intended; as for example 'visado', which suggests *yielding poison*, when *shedding water* is the meaning intended, v. 22. The fault is avoided when the context sufficiently sets forth the intended meaning, v. 71, 72.

2. Extravagant (*adhyattha*), as when an exaggerated epithet is applied to an object which has to be particularized; as 'obhasitâsesadiso' to 'khajjoto', v. 23. The fault is avoided in the following—'if men lacking virtue fail to obtain respect, will the lack-lustre firefly illumine every spot?' v. 73.

3. Inconsistent (*kilitttha*), as when from the use of radicals, affixes and the like, comprehension of the meaning is difficult, as 'pi' in 'piya', v. 24. The fault, however, is avoided if the root is introduced into an enigmatical query, as 'from what embrace indeed will a lover not embrace happiness?' v. 74. Any word of far-fetched meaning employed in the varieties of Rhyme (*yamaka*), or Enigma (*paheli*), is included in this fault, v. 25. That euphonic combination of twin words formed of acknowledged words, combined with the merit 'Pleasing Style', is termed Rhyme, v. 26. Rhyme formed by a repetition of syllables is threefold:—(*a*) non-separated (*avyapeta*); (*b*) separated (*vyapeta*); and (*c*) both sorts combined: these divisions may appear either in the beginning, middle, or end of a quarter verse (*pāda*), v. 27. Verses 28 to 31 illustrate 'non-separate' Rhyme at the commencement of quarter verses (*avyapetapādādiyamaka*). From these examples, the 'separate' sort may easily be inferred, v. 32. Of the last named kind there are many varieties, containing combinations, both simple and complex, v. 33. But as 'Rhyme' and 'Enigma' are not altogether pleasing, they are not dwelt upon here, v. 34.

4. Contradictory, (*virodhi*) which is sixfold, in respect to:—

1. Place (*desavirodhidosa*).
2. Time (*kālavirodhi*).
3. Mechanical art (*kalāvirodhi*).
4. Nature (*lokavirodhi*).

5. Propriety (*ñāyavirodhi*).6. The sacred books (*āgamavirodhi*), vv. 35, 76 to 81.

5. Inferred (*neyya*). The use of the word 'dhavala' *white*, in the example, leads to the inference, that the whiteness at night spoken of, arose from the moon, v. 36. This fault is universally condemned by poets, as the omission of an exponent word renders the meaning obscure, v. 37. The fault is avoided by the employment of words, which convey their meaning immediately, as in the examples given in vv. 82, 83, which also exemplify the 'Lucid Style', v. 148.

6. Dependent on an epithet (*vises anāpekkha*), as in the example 'he beholds him attentively with eyes', v. 38, where 'cakkhunā' is unqualified. The fault is removed by adding 'kodhapāṭalabhutena', red with anger. (Comp. v. 364.)

7. Defective in meaning (*hīnāltha*), as when an unequal and disparaging comparison is made ; as 'the dim-firefly sun is rising', v. 39. The fault is avoided by the use of the emphatic particle 'api' *even*, as in the following 'A wise man destroys the effect of *even* the smallest demerit ; The sun possesses the light *even* of the dimly lustrous firefly', v. 85.

8. Unmeaning (*anatttha*), as when an unmeaning expletive, such as 'pi' here, is inserted merely to complete the verse, v. 40 ; verse 86 shows how the fault may be avoided.

(b.) Faulty sentences are such as are

1. Tautological (*ekatttha*). The repetition may be (a) of a word, as 'vārido vārido' possessing the same sound, though different in meaning, v. 41 ; or (b) of the sense, as 'pasādeti and pasanno' having the same sense, but different in sound, v. 42. If it is desired to express fear, anger, or praise, repetition ceases to be a fault, v. 88.

2. Regardless of usage (*bhaggarīti*), as when the diction is broken, v. 43. In the example given, 'pakati' has no interrogative pronoun connected with it, as 'paññā and guṇo' have. The fault is corrected in verse 89.

3. Confused (*vyākīṇṇa*—), as when confusion arises from a loose disorderly arrangement of words as 'these people * * adore Sugata, the constant friend of evildoers', v. 45. The opposite of this is a firm and compact style, as 'the eyes (of a Jina) are like blue lotuses, his lip beautiful as the *Bandhūka* flower ; his nose like a golden hook, therefore this Jina is as one who looks kindly on every one (Piyadassana). v. 91.

4. Rustic (*gamma*), as when a word denoting speciality is wanting in a sentence, as—'Oh maiden ! loving me, why not love me now', v. 46 ; or when, from the association of the words, the sense is obscure as 'which your lover ?', v. 47. Brilliancy of language, though coarse, from the pleasure it imparts, is not considered rustic speech ; as 'Oh kind (husband) !

this rough amorous outcast is ill-treating me, why dost thou so complacently regard me involved in such a misfortune?' v. 93.

5. Defective as regards verse-division (*yatihīna*). Verse-division as laid down in Prosody, and indicated in the text (verses 49 to 54), is called 'yati'; and the verse that is defective in regard to such division, is said to exhibit the fault called *yatihīnadosa*, v. 48. Verse-division occurs at the end of every quarter-verse (*pāda*); and particularly at the end of the hemistich (*vuttadḍha*); sometimes it bisects a word as 'camīkara', but if otherwise, as when it occurs between the second and third syllables of 'sīñcati', it is irregular, vv. 49, 50. If the rules for the euphonic junction of final and initial letters (*S'andhi*) require the elision of a case, or tense-termination (*vibhatti*), the vowel resulting from the coalition is the final letter of the first part of the combination, as *sabbo|pama*: if elision is not required, or there is a letter such as 'y' substituted, the case, or tense termination, with the vowel resulting from the coalition, forms the initial syllable of the second part of the combination; as for example in 'patta|ssopamā', and 'vandā|myan antamatim', v. 53, 54. Verse-division is irregular when it separates 'ca' and such like particles from the sentences to which they belong, and 'pa', and such like prepositions, from the words to which they are prefixed, v. 54 and 55.

6. Disjoined (*kamaccuta*), as when the proper succession of objects is disregarded, as 'khettaṃ, gāmaṃ, desaṃ', v. 56. For the proper order see v. 95.

7. Inappropriate (*ativutta*), as when the meaning is opposed to ordinary sense, as—'The firmament of her expanding bosom is contracted', v. 57. The fault is avoided in the following—'The entire firmament even affords no scope for the diffusion of the glorious effulgence, emitted by the moon-like Chief of Sages', v. 96, v. 147.

8. Redundant in meaning (*apetattha*), as in the expression 'The bull, the son of the cow', v. 58. Redundancy is not deemed a fault in the words of the insane, v. 97, 98.

9. Harsh in combination (*bandhapharusa*). This is exemplified by the use of the consonant 'kh' in syllables which renders them harsh in sound, v. 59. The fault is avoided by using soft syllables, v. 99, and 136.

(c.) The sense of a sentence is held to be faulty when it is

1. Crude (*apakkama*), as when objects which refer to other objects previously stated, are not in respective co-relation, *e. g.* in v. 61 'wealth, peace, and Nibbāna'—instead of 'Nibbāna, wealth, and peace', in v. 101—are placed respectively in co-relation to the practice of 'meditation, giving of alms, and virtue.'

2. The improper (*ocityahīna*), as when extolling one's own merits, &c., v. v. 62, 63. The fault is avoided if by doing so others are benefited, v. 104—107.

3. Faulty as to usage (*bhaggarīti*), as when cases are mixed together, such as the genitive and locative cases in v. 64. 'Trust cannot be placed in women, evildoers, poison, horned cattle, rivers, disease, nor royalty', v.v. 109, 110.

4. Ambiguous (*samsayā*), as when a word susceptible of two meanings is employed; as 'go', which signifies both 'a cow' and 'a ray of light', v. 65, and 111. Ambiguity in jocular composition is not reckoned a fault, v. 112.

5. Rustic (*gamma*), as when it is difficult to comprehend what is meant by the sense; as—'This vigorous youth is reposing—*having slain his enemy, or—exhausted from excesses*', v. 66. 'That man's sister is charming' is not a rustic expression, v. 114.

6. Faulty as to Rhetoric (*duṭṭhālakāra*). This fault is discussed in chapter 4.

CHAPTER III.

In this chapter are described the Merits, or Excellences (*gunā*), of composition, which are ten in number, namely :

1. The pleasing (*pasāda*).
2. The forcible (*oja*).
3. The elegant (*madhuratā*).
4. The uniform (*samatā*).
5. The soft (*sukhumālatā*).
6. The compact (*silesa*).
7. The eloquent (*udāratā*).
8. The bright (*kantī*).
9. The lucid (*alṭhavyattī*).
10. The imaginative (*samādhi*), v. 118.

A compact pleasing style, composed of words whose meaning is clear, constitutes the *Pleasing Merit*, v. 120.

The merit of *Force* is Energy manifested by an ample use of compounds, v. 122, and by condensation (*samāsa*), and amplification (*vyāsa*) of the meaning, v. 224.

The *Elegant* style is manifested either by an arrangement of words with letters pronounced by the same organ of speech, v. 129; or, of words having similar letters, v. 130. A collection of syllables pronounced with little effort, dependent upon a profusion of alliteration, is inelegant, v. 131.

The merit of *Uniformity* is manifested when the composition is either smooth, or rough, or a mixture of both, v. 132.

An absence of jarring letters constitutes the merit of *Softness*, v. 136.

The merit of *Compactness* is manifested by a clear and firm style, v. 141.

The merit of *Eloquence* is indicated by a lofty style, v. 143.

The *Bright* style is manifested by a brilliancy of language, free from the fault of Inappropriateness, v. 147.

Words which convey their meaning immediately, constitute the *Lucid* style, v. 148.

The *Imaginative* style is held to be the 'cream of composition'. It is manifested when the imagination clothes objects with qualities or functions foreign to them, as when

1. Life is ascribed to inanimate objects.
2. Form to objects unassociated with form.
3. Flavour to objects unassociated with flavour.
4. Liquidity to objects not bearing that character.
5. Agency to an object not an agent.
6. Solidity to an ethereal object, vv. 152-153.

When allegories which suggest the idea of emitting, are the leading ideas in a sentence, they are considered coarse; in a subordinate position, they are appropriate, v. 160; and especially so, if connected with a conscious agent, v. 162, as 'The excellent Jina pouring out the yearnings of his love upon mortals,' &c., 163.

CHAPTER IV.

In this chapter the author proceeds to describe the several Ornaments of the sense (*atthālaṅkāra*). He says that when composition containing the qualities of the Pleasing, Forcible, or other styles, is embellished with Ornaments of the Sense, it is as charming as a girl adorned with bracelets, earrings, and the like, v. 165.

He divides Rhetoric into (*a*) style in which the meaning is 'expressed', *sabhāvavutti*; and (*b*) style in which the meaning is 'suggested', *vaṅgavutti*. The first of these portrays, at different times, objects (such as a genus, a quality, an action, or a substance), v. 166.

The following is an *expressed* fancy of a substance (*dabbasabhāvavutti*):—

'The nascent Bodhisatta, charming in his joyous gait, stedfastly regarding the regions of existence, is radiant while uttering taurine words', v. 167.

As the varieties of the *suggestive* or *figurative* style are endless, only elementary figures will be described, v. 168 to 172.

1. Hyperbole (*atisayavutti*). This figure discloses the peculiar attribute of an object (whether a genus, a quality, an action, or a substance). It is twofold:—

(*a.*) Respecting mundane objects (*lokiyātisayavutti*).

(*b.*) Respecting supermundane objects (*lokātikkanta*), v. 174.

2. Simile (*upamā*) is resemblance between the subject of comparison and the comparison adduced; this may be conveyed either (a) by a word, (b) by the sense, or (c) by the sense of a sentence, v. 177; or by the use of a compound word, as '*candimānāno*', v. 178; or a verbal affix, as '*āya*' in '*vadanam paṅkajāyate*', v. 179; or by the use of words implying comparison as *wa*, *tulyā*, and the like, v. 180-185.

(a.) Similes formed by words implying comparison are the

1. Correct (*dhammopamā*), v. 187.
2. Defective (*dhammakīno*),
3. Reversed (*viparito*), } v. 188.
4. Reciprocal (*aññamañño*), v. 189.
5. Marvellous (*abbhuto*), v. 190.
6. Equivocal (*silesa*), v. 191.
7. Spreading (*santāno*), v. 192.
8. Disparaging (*nindo*), v. 198.
9. Prohibitive (*paṭisedho*), v. 194.
10. Uncommon (*asādhāraṇa*), v. 195.
11. False (*abhuto*), v. 196.

(b.) In the following similes, the idea of similarity is conveyed by a word's meaning, without the employment of a compound, verbal affix, or word implying comparison, v. 199. They are the

1. Obvious (*sarūpopamā*), v. 198.
2. Ideal (*parikappo*), v. 199,
3. Doubtful (*samsayo*), v. 200.
4. Typically comparative (*paṭivattū*), v. 201.

(c.) The third form of simile is expressed by setting the sense of one sentence in comparison with that of another, v. 203; and this may be done, either with, or without, employing words implying comparison, vv. 204, 205.

Sometimes the following kinds of similes are deemed incongruous—

1. Comparison between objects of different genders (*bhinnaṅgo*) and of different numbers (*vijātivacano*), v. 207.
2. The defective simile (*hīno*), v. 207.
3. The exaggerated (*adhiko*),
4. The irrelevant (*apuṭhattha*), } v. 208.
5. The contingent (*apekkhinī*),
6. The imperfect (*khaṇḍito*), } v. 209.

Sometimes the above are not deemed incongruous, vv. 211 and 212.

3. Metaphor (*rūpakam*). This figure indicates the resemblance between the subject of comparison and the comparison adduced, but, unlike the simile, without employing words implying comparison. It has two divisions, namely:—

(a.) general (*asesavatthuvīsa*), v. 214-217.

(b.) partial (*ekadesavivatti*), v. 218-221.

each of which may be exhibited by means of compounded words, or words not compounded, or both combined, v. 214. The author says the varieties of metaphor, both proper and improper, are too numerous to be dwelt upon here, v. 222. Subjoined is a specimen of a *proper* metaphor:—

‘Oh Sage! whose heart indeed is not drawn to thy attractive countenance, bright as white flowers, with tremulous black bee eyes?’ v. 223.

The following are examples respectively of (a) imperfect (*khaṇḍi-tarūpakam*), and (b) perfect (*sundararūpakam*), metaphors, v. 224—

(a) ‘candim’ ākasapadumam’, the lotus rising in the heavens is the moon.

(b) ‘ambhoruharaṇam nettani’, eyes which are a cluster of water-lilies.

4. Redundancy (*āvutti*). The repetition may be threefold, v. 226, namely as regards

(a.) the sense (*atthāvutti*), v. 227.

(b.) a word (*padāvutti*), v. 228.

(c.) or both (*ubhayāvutti*), v. 229.

5. The Illuminator (*dīpakam*). The figure is manifested when things, such as actions, kinds, or qualities, although expressed in one part of a sentence, illuminate the whole of it, v. 230; and it has three varieties, arising from the action, kind, or quality, being expressed in the sentence at the

(a.) beginning (*ādidīpakam*), v. 231.

(b.) middle (*majjha*—), v. 232.

(c.) end (*anta*—), v. 233.

If a series (of actions, kinds, or qualities) is exhibited in succession, each one being dependent on the one preceding, the figure is termed ‘a string of Illuminators’ (*māladīpakam*), vv. 234, 235.

6. Hint (*ākkhepo*), when it is intended to say something special, that which apparently suppresses or denies it, is termed Hint, v. 237. It is threefold, pertaining to what

(a.) has been said (*atitākkhepo*), v. 238.

(b.) as being said (*vattamānākkhepo*), v. 239.

(c.) is about to be said (*anāgatākkhepo*), v. 240.

7. Transition, (*atthantaranyāsa*) is the introduction of another sense into the subject (such as a moral reflection), v. 241. It is twofold, namely:—

(a.) general (*sabbavyāpi*—), v. 242, 243.

(b.) partial (*visesaṭha*—), v. 244, 245.

each kind being distinguished by the absence and presence of the emphatic particle ‘*ni*’.

8. Contrast, (*vyatireko*) is the distinction in the idea of resemblance between objects either expressed or understood, v. 246. It is twofold, namely:—

(a.) single (*ekavyatireko*), v. 246, 248.

(b.) double (*ubhaya*—), v. 249, 250.

9. Peculiar causation, (*vibhāvanā*) is the production of an effect by some cause other than the usual one, which is suppressed; or, (the production of an effect) naturally, (though dependent upon some other cause); v. 251. Hence the figure is twofold, namely:—

(a.) peculiar (*kāraṇantara*), v. 252.

(b.) natural (*sabhavikaphala*), v. 253.

10. Causation (*hetu*). This figure has two divisions, namely—

(a.) producing causation (*janakahetu*).

(b.) indicating causation (*ñāpakahetu*), v. 254.

A few only of the endless subdivisions of the above are indicated in this treatise. They are: v. 235.

(a.) active causation producing apparent act (*bhāvakicco kārahetu*), v. 256.

(b.) active causation producing non-apparent act (*abhāvakicco kārahetu*), v. 257.

(c.) causation indicating apparent act, (*bhāvakicco ñāpakahetu*), v. 258.

(d.) unfitly acting wonderful causation (*ayuttakāri cittahetu*), v. 259.

(e.) fitly acting wonderful causation (*yuttakāricittahetu*), v. 260.

11. Order (*kamo*), is when a reference is made respectively to what has been mentioned, v. 261. This figure is the Relative Order (*yathāsan-khyam*) of Sanskrit Rhetoric.

12. Excessively agreeable (*piyataram*). This figure is exhibited when an excess of agreeability is imparted to the sense, v. 263, 264.

13. Concise style, (*samāsavutti*) is exhibited, when an intended object is concisely described by means of an approved metaphor, v. 265. It is twofold, namely, when the attributes are either

(a.) separate (*bhinnavisesana*), v. 266.

(b.) non-separate (*abhinnavisesana*), v. 267, 268.

14. Idealization, (*parikappana*) is the imagining of an object under the character of another, v. 270. This figure is expressed by an implied metaphor, and may depict actions, qualities, and the like, v. 271. Such expressions as 'methinks, I suspect, of a certainty, surely, as,' are occasionally made use of in this figure, v. 275.

15. Concentration, (*samāhita*) is manifested when a special consequence results from a concentrated effort, v. 277.

16. Periphrasis, (*pariyāya*) is when the fact to be intimated, is ex-

pressed in a roundabout way, so as to avoid a common expression, v. 279.

17. Ironical praise, (*vyājavāṇṇana*) is commendation conveyed in language which is apparently ironical, v. 281.

18. Peculiar allegation, (*visesa*) is when a special cause is acknowledged, there is an absence of effect, whether in regard to a substance, an action, a genus, or a quality, v. 283.

19. Individuality, (*rūlāhāṅkāra*) is when arrogance is prominent in a marked degree, vv. 288, 289.

20. Coalescence or Paronomasia, (*silesa*) is when words are so connected as to be susceptible of a double meaning, v. 290. The figure is held to minister to the heightening of suggestive style, v. 173. It is threefold, namely—

(a.) without division (*abhinnapadavākya silesa*), v. 291.

(b.) with division (*bhinnapadavākya*), v. 292.

(c.) both sorts combined (*bhinnābhinnapadavākya*), v. 293.

There are also the following eight varieties, v. 294, 295—

1. Repugnant action (*viruddhakammasilesa*), v. 296.

2. Non-repugnant action (*aviruddha-kamma*), v. 297.

3. Non-separate action (*abhinna-kamma*), v. 298.

4. The emphatic (*niyamavā*), v. 299.

5. The non-emphatic (*niyamakkhepa*), v. 300.

6. The non-contradictory (*avirodhi*), v. 301.

7. The contradictory (*virodhi*), v. 302.

8. The polite (*ocityasamposaka*), v. 303.

21. Equal pairing, (*tulyayogitā*) is when objects possessing attributes are associated with one and the same attribute, v. 304.

22. Illustration, (*nidassanaṃ*) is when from the introduction of a foreign relation, a mutual connection ensues; and it is twofold, v. 306, namely—

(a.) non-possible (*asantaṃ*), v. 307.

(b.) possible (*santaṃ*), v. 308.

23. Magniloquence, (*mahantattham*) is when grandeur in position or in resolve is indicated in a marked degree, 309-311.

24. Concealment, (*vañcanā*) is when the real nature of a thing is kept back, and another fancied one attributed, which may be either, v. 312,

(a.) dissimilar (*asama—*), v. 313.

(b.) similar (*sama—*), v. 314.

25. Indirect praise, (*appakatathuti*) is when trifling praise is bestowed upon an insignificant object, v. 315.

26. The Necklace, (*ekāvali*) is when what is mentioned first, is qualified by what follows, and this again by what comes next, and so on, v. 317. It is twofold—

(a.) affirmative (*vidhi*—), v. 318.

(b.) negative (*nisedha*—), v. 319.

27. The Reciprocal, (*aññamaññam*) is when two things do the same act to each other, vv. 320, 321.

28. Connected description, (*sahavutti*) is when different ideas are connected with the word 'saha'. It is twofold—

(a.) of actions (*kriyā*), v. 323.

(b.) of qualities (*guṇā*), v. 324.

29. Contradiction, (*virodhitā*) is when there is an apparent incongruity among things, such as a genus, quality, action, and substance, v. 325.

30. The Return, (*parivutti*) is the exchange of a thing for what is peculiarly excellent, v. 329.

31. Error, (*bhamo*) is the thinking, from resemblance, of an object to be what it is not, v. 329.

32. Emotion, (*bhāvo*) is when the style awakens sentiment in the minds of poets, v. 331. This figure is considered the life of poetry, v. 173.

33. Mixture, (*missam*) is when verbal ornaments and ornaments of the sense are blended together, v. 333. The figure is twofold :—

(a.) existence of intimate relation (*angānibhāva*—), v. 334.

(b.) existence of same effect (*sadisaphalabhāva*—), v. 335.

34. Prayer, (*āsi*) is prayer for any desired object, v. 336.

35. The Impassioned, (*rasī*) is when the style is full of feeling and witty, vv. 337, 338.

CHAPTER V.

The fifth and last Chapter treats of Flavour (*rasa*). Such conditions (*bhava*), excitants (*vibhāva*), and ensuants (*anubhāva*), as are mainsentiments in composition, are held to be the several Flavours of poets, v. 341.

Since the various conditions, or states of the mind, give occasion for the existence of (*bhāvāyanti*) the flavours, they (such as love, mirth, and the like) are termed conditions or mental states (*bhāva*), v. 342.

That condition, or mental state, such as love and the like, which is not overpowered by another condition opposed to it, such as disgust and the like, is held to be 'the permanent condition' (*thāyi-bhāva*), v. 343. They are nine in number, namely :—

- | | |
|------------------------------------|-------------------------------|
| 1. love, <i>rati</i> . | 5. magnamity, <i>ussaka</i> . |
| 2. mirth, <i>haso</i> . | 6. terror, <i>bhayam</i> . |
| 3. sorrow, <i>soko</i> . | 7. disgust, <i>jigucchā</i> . |
| 4. resentment, <i>kodho</i> . | 8. surprise, <i>vimhaya</i> . |
| 9. quietism, <i>samo</i> , v. 344. | |

The Accessories (*vyabhicāri*) are those that more especially, cooperatively, habitually go along with the various conditions (*bhāva*) and excitants (*vibhāva*), v. 345. They are thirty-three in number, namely :—

- | | |
|---|--|
| 1. Self-disparagement, <i>nibbēda</i> . | 18. Dissembling, <i>avahiddhā</i> . |
| 2. Debate, <i>takka</i> . | 19. Painful reflection, <i>cintā</i> . |
| 3. Apprehension, <i>sankā</i> . | 20. Arrogance, <i>gabbha</i> . |
| 4. Weariness, <i>sama</i> . | 21. Dementedness, <i>apamāra</i> . |
| 5. Equanimity, <i>dhiti</i> . | 22. Impatience of opposition, <i>amarisa</i> . |
| 6. Stupefaction, <i>jalatā</i> . | 23. Intoxication, <i>mada</i> . |
| 7. Depression, <i>dīnatā</i> . | 24. Resolve, <i>mati</i> . |
| 8. Sternness, <i>uggatā</i> . | 25. Raving, <i>ummada</i> . |
| 9. Indolence, <i>ālasatta</i> . | 26. Distraction, <i>moha</i> . |
| 10. Dreaming, <i>suttaṃ</i> . | 27. Awakening, <i>vibodha</i> . |
| 11. Joy, <i>hāsa</i> . | 28. Drowsiness, <i>niddā</i> . |
| 12. Debility, <i>galāni</i> . | 29. Cessation of motion, <i>āvega</i> . |
| 13. Longing, <i>ussuka</i> . | 30. Shame, <i>vilāpa</i> . |
| 14. Alarm, <i>tarasa</i> . | 31. Death, <i>maraṇa</i> . |
| 15. Recollection, <i>sati</i> . | 32. Unsteadiness, <i>capalā</i> . |
| 16. Envy, <i>assā</i> . | 33. Sickness, <i>vyādhi</i> , v. 346. |
| 17. Despondency, <i>visāda</i> . | |

The power of fixing the mind on one subject is purity, *sattaṃ*; from this arises the involuntary evidences of feeling which are states of mind different from the ensuants in general, v. 347. They are eight in number v. 348, namely :—

- | | |
|------------------------------------|---|
| 1. Paralysis, <i>thambha</i> . | 5. Tears, <i>assu</i> . |
| 2. Fainting, <i>palaya</i> . | 6. Trembling, <i>vepathu</i> . |
| 3. Horripilation, <i>romaṇca</i> . | 7. Change of colour, <i>vevaṇṇiyam</i> . |
| 4. Perspiration, <i>seda</i> . | 8. Disturbance of speech, <i>visaratā</i> . |

The mental conditions, such as love and the like, if they are not inseparably permanent, may all serve as Accessories, v. 349.

That thing which causes the awakening (*uppatī*), and inflaming (*uddīpana*) of these (the 'permanent, accessory, and involuntary' conditions), is called an Excitant, (*vibhāva*); and that which manifests externally (that those conditions are excited) is called an Ensuant, or Effect (*anubhāva*), v. 350.

Excitants and Ensnants are appropriately displayed in poetry, in order to exhibit the conditions and various emotions of the mind, v. 351.

The conditions, permanent, accessory, or involuntary, are appropriately represented by the Excitants and Ensnants, v. 351.

The involuntary evidences of strong feeling (*sattika*), arising in the mind from its various states, and manifested by ensnants or effects; such as perspiration exuding from the body, and the like, v. 353.

That is 'Flavour' which in poetry excites the joy of the audience, v. 354. The flavour which conduces to a state of relish by means of excitants, ensuants, involuntary evidences, and accessories, is held to be a permanent one, v. 355. The divisions of flavour are, v. 356—

- | | |
|-----------------------------------|---------------------------------------|
| 1. the Erotic, <i>śingāra</i> . | 5. the Heroic, <i>vīra</i> . |
| 2. the Comic, <i>hassa</i> . | 6. the Terrible, <i>bhayanakā</i> . |
| 3. the Pathetic, <i>karuṇā</i> . | 7. the Disgustful, <i>bibhaccha</i> . |
| 4. the Furious, <i>ruddha</i> . | 8. the Marvellous, <i>abbhuta</i> . |
| 9. the Quietistic, <i>santa</i> . | |

By the 'Erotic' is meant the flavour which has love for its condition, the intoxicating pleasure arising from the mutual affections of youths and maidens, &c., &c., v. 358. It is threefold, (a) incompatible, (b) partial, and (c) mutual, v. 359.

The 'Comic' may arise from the fun of distorted gestures pertaining to oneself or to another; the accessories are drowsiness, weariness, indolence, fainting, and the like. Its condition is mirth, which belongs chiefly to rational beings, v. 360. When under the influence of the 'Comic', the best kind of persons either slightly smile (*sita*), having the eyes a little open; or smile (*hasita*), slightly showing the teeth; the middling sort either laugh softly (*vihasita*), or laugh aloud (*upahasita*); the baser sort either roar with laughter (*apahasita*), with eyes filled with tears, or are convulsed with laughter (*atihasita*), with limbs uncontrolled, v. v. 361, 362.

The 'Pathetic' with the mood of sorrow, springs from the advent of what is unpleasant, and absence of (loved) objects. Its 'ensuants' are weeping, fainting, stupefaction, &c. Its accessories are despondency, indolence, death, painful reflection, &c., v. 363.

The 'Furious' accompanied by anger, envy, and the like, is marked by redness of the eyes, &c., has terror and intoxication, &c., for its accessories, v. 364.

The 'Heroic', associated with energy, arises by glorious victory and the like. It is threefold:—(a) Heroic in war; (b) Heroic in liberty; and (c) Heroic in benevolence, which are its 'ensuants': its accessories are equanimity, resolve, &c., vv. 365, 366.

The 'Terrible' has fear for its permanent mood; its ensuants are perspiration, &c. Its accessories, terror, &c., v. 367.

The 'Disgustful', associated with disgust, arises from aversion to putridity, and the like; its 'ensuants' are contracting of the nose, &c.; its accessories, apprehension, and the like, v. 368.

The 'Marvellous' having surprise as its permanent mood, springs from anything supernatural; its 'ensuants' are perspiration, tears, &c.; its accessories, terror, cessation of motion, stupefaction, v. 369.

The 'Quietistic', or the mood of the very best men, has calmness for its permanent mood, and kindness, mercy, and joy, as its accessories, v. 370.

With the exceptions noted below, the metre employed by the author is the 'Vatta', said to be like the Sanskrit *śloka*.

In closing the first four chapters, and in illustrating (v. 338) the 'Impassioned' figure of Rhetoric, he has adopted the Vasantatilakā Metre.

In the fifth chapter he has employed the Saddharā Metre of 21 syllables, to enumerate the thirty-three 'accessories', v. 346. In describing the kinds of laughter provoked by the 'Comic' flavour, he has used the melodious rhythms of the 'Arya', v. 361, and the mixed 'Mattāsamaka' (padākulakam), v. 362.

I have met with no commentaries on the work. There is, however, a gloss (*tikā*), which is said to be scarce.

TEXT.

NAMO TASSA BHAGAVATO ARAHATO SAMMA SAMBUDDHASSA.

1. munindavadanamambojagabhasambhavasundarī
saraṇaṃ paṇiṇaṃ Vāṇi mayhaṃ piṇayataṃ maṇaṃ.
2. Rāma-Sammādyalaṅkāra santi santo purātaṇā
tathāpi tu vaḷaṇcenti suddhamāgadhikā na te.
3. tenāpi nāma toseyyaṃ ete 'laṅkāra vajjite
anurūpen' alaṅkāren' esaṃ eso paṛissamo.
4. yesaṇa na saṇcītā paṇṇā 'nekaśattantarocitā
samohabbhāhatā 'v' ete nāvabujjhanti kiṇcepi.
5. kiṇ tehi pāda-sussūsā yesaṇa natthi gurūn' iha
ye ta-ppāda-rajo-kiṇṇā t'eva sādhu vivekino.
6. kabba-nāṭaka-nikkhita netta cittā kavi-jjana
yaṃ kiṇci racayaṇ' etaṃ na vimhaya-karaṃ paraṃ.
7. te yeva paṭibhāvanto so 'va bandho savimhaya
yena tosentī viññū ye tattha pyavihit' ādharā.
8. bandho ca nāma sadd-atthā sahitā dosa-vajjitā
pajja-gajja-vimissānaṃ bhedenāyaṃ tidhā bhava.
9. nibandho cānibandho ca puna dvidhā niruppate
taṇ tu pāpentyalaṅkāra vindaniyatarattaṇaṃ.
10. anavajjaṃ mukhambhojaṃ anavajjā ca bhārati
alaṅkatā 'va sobhante kiṇ nu te niraḷaṅkatā.
11. vinā gurūpadesaṇaṃ taṃ bālo 'laṅkatthum icchati
sampaṇe na viññūhi hasa-bhavaṃ kathaṇ nu so.

12. gandho pi kavi-vācānam alaṅkāra-ppakāsako
yāti ta-bbacanīyattham ta-bbohārūpacārato.
13. dvi-ppakārā alaṅkāro tattha saddatthabhedato
saddatthā bandhanāmā 'va tam sajjita tad āvaḷi.
14. guṇālaṅkāra-saṃyuttā api dosā 'va līṅgitā
pasamsiyā na viññūhi sā kaṇṇā viya tādisi.
15. tena dosa-nirāso 'va mahussāhena sādhiyo
niddosā sabbatthā sāyaṃ saguṇā na bhaveyya kiṃ.
16. sālaṅkāra viyuttāpi guṇa-yuttā manoharā
niddosā dosa-rahitā guṇa-yuttā vadhū viya.
17. pade vākye tad atthe ca dosā ye vivedhā matā
sodāharānam etesaṃ lakkhaṇaṃ kathayāmyahaṃ.
18. viruddhatthantarādhyattha, kiliṭṭhāni, virodhi ca,
neyyaṃ, visesaṇāpekkhaṃ, hīnatthakam, anattakam.
19. dosaṃ padānaṃ vākyānaṃ, ekattham, bhaggaritikaṃ,
tathā vyākīṇṇa, gamāni, yatihīnaṃ, kamaccutaṃ.
20. ativuttam, apetattham, sabandhapharusam tathā
21. apakkamam, ocityahīnaṃ, bhaggarīti, saṃsayam,
gammam, duṭṭhālaṅkatīti dosā vākyattha nissitā.
22. viruddhatthantaram tam hi yass' aññattho virujjhati
adhippete yathā : "megho visado sukhaye janam."
23. visesyam adhikaṃ yenādhyattham etaṃ bhava yathā :
"obhāsītāsesadiso khajjoto 'yaṃ virojate."
24. yass' atthāvagamo dukkho pakatyādivibhāgato
kiliṭṭham tam yathā : "tāya so 'yaṃ ālīṅgyate piyā."
25. yaṃ kiliṭṭham padaṃ mandābhidheyyaṃ yamakādikaṃ
kiliṭṭhapadadose 'va tam pi autokariyati.
26. paṭītasaddaracitaṃ siliṭṭhapadasandhikaṃ
pasādagūṇasaṃyuttaṃ yamakaṃ matam edisaṃ
27. avyapetaṃ vyapetañ c' aññ' āvuttāneka-vaṇṇajam
yamakaṃ tañ ca pādānaṃ ādi-majjhanta-gocaraṃ
28. sujanāsujaṇā sabbe guṇenāpi vivekino
vivekaṃ na samāyanti aviveki janantike
29. kusalākusalā sabbe pabalāpabalā 'tha vā
no yātā tāvāhosittham sukha dukkha-ppadā siyūṃ.
30. sādara sā daram hantu vihitā vihitā mayā
vandanā vandanāmāna-bhājane-ratanatthaye,
31. kamalam kam alaṃkattham, vanado vanado 'mbaram,
sugato sugato lokam, sahitaṃ sahitaṃ karam.
32. avyapetādi yamakass' eso lesa nidassito
ñeyyān' imāy' eva disāy' aññāni yamakāni pi.
33. accantabahavo tesam bheda sambheda-yoniso

- tattha pi keci sukará keci accantadukkará.
34. yamakaṃ tam paheḷi ca n'ekantamadhurán' iti upekkhiyanti sabbáni sissakhedabhayá mayá.
35. desa-kála-kalá-loka-nāy'-ágama-virodhi yaṃ tam virodhi padañ c'etam udāharaṇato puṭaṃ.
36. yad appatītaṃ ániya vattabbaṃ neyyaṃ áhu taṃ yathá : "sabbápi dhavalá disá rocanti rattiyaṃ."
37. n'edisam bahu maññanti sabbe sabbattha viññuno dullabhá 'vagati sadda-sámattiya-vilaṅghani.
38. siyá visesaṇapekkhaṃ taṃ yaṃ patvá visesaṇaṃ sattakaṃ taṃ yathá : "taṃ so bhiyyo passaṭi cakkhuná."
39. hínaṃ kare visesya yaṃ ti hínatthaṃ bhava yathá :— "nippabhá-kata-khajjoto samudeti divákaro."
40. páda-púranam atthaṃ yaṃ anattham iti taṃ mataṃ yathá ti—"vande buddhassa páda-paṅkeruham pi ca"
41. saddato atthato vattaṃ yattha bhiyyo' pi v-uccati taṃ ekatthaṃ yathá :—"bháti várido várido ayaṃ."
42. yathá ca :—
"tiṭṭhiy' añkura víjáni jaḥaṃ diṭṭhigatán' iha
"pasádeti pasann' eso mahámuni mahájane."
43. áradhakkamávicchedá bhaggaríti bhava yathá :—
"kápi paññá kopi guṇo pakati pi aho tava !"
44. padánaṃ dubbhinikkhepá vyámoho yattha jáyati taṃ vyákíṇṇaṃ ti viññeyyaṃ tad udāharaṇaṃ yathá :—
45. "bahuguṇe paṇamati dujjanánaṃ pyayañ jano
"hitam pamudito niccaṃ sugataṃ samanussaraṃ"
46. viṣiṭṭha-vacanápetam gamman tyábhimatam yathá :
"kaññe ! kámayamánaṃ maṃ na kámayasi kin nu 'daṃ ?"
47. padásandhánato kiñci duppatiti karaṃ bhava taṃ pi gamman tyabhimatam yathá :—"yá bhavato piyá"
48. vuttesu sucita-tṭhane padacchedo bhava yati yaṃ táya hínaṃ taṃ vuttaṃ yati hínaṃ ti sá pana.
49. yati sabbattha pádante vuttaḍḍhe ca visesato pubbá pará 'nekavaṇṇa padammajjhe pi katthaci.
50. tatthodāharaṇáni paccudāharaṇáni yathá :—
"tan name sírasá cámi | kara vaṇṇaṃ tathāgataṃ
"sakalá pi disá siñca | t'iva soṇṇarasehi yo."
51. saro sandhimhi pubbanto. viya lope vibhattiyá aññathá tv-aññathá tattha yádesádi parád' iva.
52. cádi pubba pádantá 'va niccaṃ pubba padassitá pádayo nicca sambandhá parád' iva parena tu.
53. sabbatthodaharaṇáni yathá :—

- “name taṃ sīrasā sabbo | pamātītaṃ tathāgataṃ
 “yassa lokaggataṃ patta | ssopamā na hi yujjati.
 54. “munindaṃ taṃ sadā vandā | myanantamatim uttamaṃ
 “yassa mettā ca paññā ca | nissimā ’tīvijambhati.”
 55. cādi pādisu paccudāharaṇāni yathā :—
 “mahāmettā mahapaññā | ca yattha paramodayā
 “paṇāmi taṃ jinaṃ taṃ pa | varaṃ varagupālayaṃ.”
 56. padattha-kkamato muttaṃ kamaccutaṃ idaṃ yathā :—
 “khettaṃ vā dehi gāmaṃ va desaṃ vā mama sobhanaṃ”
 57. lokiyattham atikkantaṃ ativuttaṃ mataṃ yathā :—
 “atisambādham ākāsaṃ etissā thana-jumbhane”
 58. samudāyatthato ’petāṃ taṃ apetatthakaṃ yathā :—
 “gāvi putto balivaddo tiṇaṃ khādī pivi-jjalaṃ”
 59. bandhe pharusatā yattha taṃ bandha-pharusāṃ yathā :—
 “kharākhilā parikhīna khette khittam phalaṭṭyalaṃ”
 60. ñeyyaṃ lakkhaṇaṃ anvattha-vasenāpakkaṃādinaṃ
 udāharaṇaṃ etesaṃ dāni sandhassiyāmyahaṃ.
 61. tatthāpakkaṃaṃ yathā :—
 “bhāvanādānaṣilāni sammāsammāditān’ iha
 “bhogasaggādi nibbāna sādhanāni na saṃsaya.”
 62. ocityahinaṃ yathā :—
 “pūjaniyakaro loke aham eko niramtaraṃ.
 “may’ etasmiṃ guṇā sabbe yato samuditā ahuṃ.”
 63. yathā ca :—
 “yācito ’haṃ kathan nāma na ajjāmyapi jīvitaṃ
 “tathāpi puttadānena vedhate hadayaṃ mama.”
 64. bhaggarīti yathā :—
 “itthīnaṃ du-jjanaṇāṇi ca viśāso nopapajjate
 “vise siṅgimhi nadīyaṃ roge rāja-kulamhi ca”
 65. saṃsayāṃ yathā :—
 “munindacandimālokarasalolavilocano
 “jano ’vakkantaṃ anto ’va go padassanapīṇito”
 66. vākyatthato duppatīti karaṃ gammaṃ mataṃ yathā :—
 “poṣo vīriyavā soyaṃ paraṃ hantāna vissami.”
 67. dutṭhālaṅkāraṇaṃ t’etaṃ yatthālaṅkāradūsaṇaṃ
 tass’ alaṅkāra-niddese rūpaṃ āvibhavissati.
 68. kato ’tra saṅkhepa-nayā mayā ’yaṃ
 dosāṇaṃ esaṃ pavaro vibhāgo
 eso ’v’ alaṃ bodhayitūṃ kavīnaṃ
 taṃ atthi ce kheda-karaṃ paraṃ pi.

*Iti Saṅgharākkhita mahāsāmi vicarite Subodhālaṅkāre dosārabodho
 . nāma paṭhama paricchedo.*

69. kadāci kavikosallā, virodho sakalo pyayaṃ,
dosa-saṅkhyam atikkama, guṇavidhi vigāhate.
70. tena, vutta-virodhanam avirodho yathā siyā
tathā dosa-parihāravabodho 'dāni niyyate.
71. tattha viruddhatthantarassa parihāro yathā :—
“vīdantam pāka sālīnaṃ sālīnaṃ dassanā sukhaṃ,
“taṃ kathaṃ nāma meghe 'yaṃ visado sukhaye jaṇaṃ ?”
72. yathā ca :—
“vināyako pi nāgo 'si ; gotama pi mahāpati ;
“paṇito pi rasāpeto ; cittaṃ me sāmi te gati.”
73. adhyatthassa yathā—
“kathaṃ tādiguṇābhāve lokaṃ toseti du-jjano ?
“obhāsītasesa-diso khajjotonāma kiṃ bhava ?”
74. paheḷikāyamāruḥhā nahi dutṭhā kiliṭṭhatā ;
“piyā sukhāliṅgitaṃ kam āliṅgati nu no” iti.
75. yamake nopayojeyya kiliṭṭha-padam icchite
tato yamakam aññaṃ tu sabbam etaṃ mayaṃ viya.
76. desa-virodhino yathā :—
“bodhisatta-ppabhāvena thale pi jalajānyaham
“nudantān' iva sucirā vāsalleṣaṃ tahiṃ jale.”
77. kāla virodhino yathā :—
“mahānubhāva-pisuno munino manda-māruto
“sabbotukam ayaṃ vāyi dhunanto kusumaṃ samaṃ”
78. kalā-virodhino yathā :—
“nimuggamānaso buddhagūṇe pañcasikkhassapi.
“tanti-ssaravirodho so na sampiṇeti kañ-jaṇaṃ”
79. loka-virodhino yathā :—
“gaṇaye cakkavālam so candanārapi sītalaṃ
“sambodhisattahadayo padittaṅgārapūritaṃ.”
80. ñāya-virodhino yathā :—
“pariccattabhāvo pi tvam upanītabhavo asi
“acintya-guṇasārāya namo te munipuṅgava !”
81. āgama-virodhino yathā :—
“nevālapati kenāpi vaci viññattito yati
“sappajānamusāvādā phuseyyāpatti dukkaṭaṃ.”
82. neyyassa yathā :—
“marīcicandanālepalābhā sitamarīcino
“imā sabbāpi dhavālā disā rocanti nibbharaṃ.”
83. yathā vā :—
“manonuraṅgano mārāṅgaṇasiṅgāravibbhamo
“jīnēśasamanuññāto mārassa hadayānalo.”
84. visesaṇāpekkhassa yathā :

“apayátāparādham pi ayaṃ veri janaṃ jano
“kodhapāṭalabhutena bhiyyo passati cakkhuná.”

85. hīnatthassa yaṭhā :—

“appakāṇaṃ pi pāpānaṃ pabhāvaṃ nāsaye budho
“api nippabhātānitakhajjoto hoti bhānumá.”

86. anatthassa yaṭhā :—

na pādapūraṇatthāya padaṃ yojeyya katthaci
yaṭhā :—“vande munindassa pāda-pañkeruhaṃ varaṃ.”

87. bhaya-kodha-pasaṃsādi viseso tādiso yadi
vatthum kāmiyate doso na tatth’ ekatthatā kato. yaṭhā :—

88. “sappo sappo ayaṃ handa ! nivattatu bhavaṇ tato,
“yadi jīvitukāmo ’si kathaṃ taṃ upasampasi ?”

89. bhaggaritino yaṭhā :—

“yo koci rūpātisayo kanti kāpi manoharā
“vilāsātisayo kopi aho buddhamahodayo !”

90. avyāmohakaraṃ bandhaṃ avyākiṇṇaṃ manoharaṃ
adūra-pada-vinyāsaṃ paṃsaṃsanti kavissarā. yaṭhā :—

91. “nīluppalābhaṇaṇaṃ, bandhūkaruciro ’dharo,
“nāsā hemaṇkuso, tena jīno ’yaṃ piyadassano.”

92. samatikkantaḡammattaṃ kantaṃvācābhisaṇkhaṭaṃ
bandhanaṃ rasahetuttā gammattam ativattati. yaṭhā :—

93. “dunnoti kāma-caṇḍālo so maṃ sadaya niddayo
“īdisaṃ vyasaṇāpannaṃ sukhī pi kim upekkhase ?”

94. yaṭihīna-parihāro na punedāni niyyate
yato na savaṇubbhedam heṭṭhā-y-etaṃ vicāritaṃ.

95. kamaccutassa yaṭhā :—

“udāracarito ’si tvaṃ, ten’ evārādhanaṃ tvayi
“desaṃ vā dehi, gāmaṃ vā, khettaṃ vā, mama sobhaṇaṃ.”

96. ativuttassa yaṭhā :—

“munindacandasambhūtayasoraśimarīcināṃ
“sakalo pyaṃ ākāso nāvakāso vijumbhane.”

97. vākyaṃ vyāpannacittānaṃ apetattham aninditaṃ,
ten’ ummattādikānaṃ taṃ vacan’ aññatra dussati. yaṭhā :—

98. “samuddo piyate so ’yaṃ, ahaṃ ajja jarāturo,
“ime gajjanti jīmūtā, Sakkass’ Erāvaṇo piyo.”

99. sukhumālāvirodhittadittabhāva-ppabhāvitaṃ
bandhanaṃ bandhapharusa-dosaṃ sandúsayeyya taṃ. yaṭhā :—

100. “passantā rūpavibhavaṃ suṇantā madhuraṇ girāṃ
“caranti sādhu sambuddhakāle keliparammukhā.”

101. apakkamassa yaṭhā :—

“bhāvanā-dāna-sīlāni sammāsammāditāni iha
“nibbāna-bhoga-saggādi sādhanāni na saṃsaṃsayaṃ.”

102. uddiṭṭhavisayo koci viseso tādiso yadi
anuddiṭṭhesu n'ev' atthi doso kamavilaṅghane. yathá :—
103. "kusalākusalamavyākataṃ' icc esu pacchimam
"avyākataṃ pākadan na, pākadam paṭhamadviyam."
104. saguṇán' ávikaraṇe káraṇe sati tádise
ocityahínatápatti natthi bhútatthasamsino.
105. ocityam náma viññeyyam loke vikhyátam ádará
tattthopadesappabhavá sujaná kavipuṅgavá.
106. viññátocityavibhav' ocityahínam paríhare
tatocityassa sampose rasaposo siyá kate. yathá :—
107. "yo márasenam ásannam ásannavijayussavo
"tiṇáya pi na maññattha so vo detu jayañ jino."
108. áradhakattukammádi-kamátikkamalaṅghane
bhaggaritivirodho 'yam gatin na kvápi vindati. yathá :—
109. "sujanaññánam, itthínam, vissáso nopapajjate
"visassa, siṅgano, roga-nadí-rájakulassa ca." yathá ca :—
110. "bhesajje vihite suddhabuddhádíratanatattaye
"pasádam ácare niccam sajjane saguṇe pi ca."
111. samsayassa yathá :—
"munindacandimálokarasalolavilocano
"jano 'vakkantam anto 'va raṃsidassanapínito."
112. samsayáy' eva yam kiñci yadi kiládhētuná
payujjate na doso 'va sa-samsayasamappito. yathá :—
113. "yáte dutiyan nilayam gurumhi sakagehato
"pápuṇeyyáma niyataṃ sukham ajjháyanádiná."
114. "subhagá bhaginí sáya-m-etass'" icc evamádikam
'na gammam' iti niddiṭṭham kavihi sakalehi pi."
115. duṭṭhálāṅkáravígame sobhanáṅkatikkamo
alaṅkárāparicchede ávibhávam gamissati.
116. dose paríharitum esa varo 'padeso
sattantarānussaraṇena kato may' evam
viññáy' imañ guruvarán' adhikappasádá
dose param parihareyya yaso 'bhilásí.

*Iti Saṅgharakkhita mahásámi vicarite Subodhálāṅkára dosa-parihárāva-
bodho náma dutiyo paricchedo.*

-
117. sambhavanti guṇá yasmá doṣán' evam atikkame
dassessan te tato 'dáni sadde sambhúsayanti ye.
118. pasád', ojo, madhuratá, samatá, sukhumálatá,
síleso, 'dáratá, kanti, atthavyatti, samádhayo.
119. guṇeh'etehi sampanno bandho kavi-manoharo
sampádayati kattunam kittim accantanimmalam.

120. adúráhitasambandhasubhagá yá padávali
suppasiddhá 'bhidheyyá 'yaṃ pasádaṃ janaye yathá :
121. "alañkáronto vadaṇaṃ munino 'dhara-raṃsiyo
"sobhante 'ruṇaraṃsiva sampatantábujoḍare."
122. ojo samása-báhulyaṃ eso gajjassa jívitaṃ.
pajje pyanákulo so 'yaṃ kanto kámiyate yathá :—
123. "munindamandasañjátahásacandalalimpitá
"pallavá dhavalá tass' ev' eko nāḍharapallavo."
124. padābhidheyyavisayaṃ samása-vyása-sambhavaṃ
yaṃ páriṇatyāṃ hot' iha sopi ojo 'va taṃ yathá :—
125. "jotayitvána saddhammaṃ sandháretvá sadevake
"jalitvá aggikhandho 'va nibbuto so sasāvako."
126. "matthakaṭṭhi matassápi rajobhávaṃ vajantu me
"yato puññaṇa te senti jinapádambuja-dvaye."
127. ice atra niccappaṇatigedho sādhu padissati
jáyate 'yaṃ guṇo tikkha-paññānaṃ abhiyogato.
128. madhurattaṃ padāsatti-r-anuppása vasá dvidhá
siyá samasuti pubbá vaṇṇāvutti paro yathá :—
129. "yadā eso 'bhisambodhi sampatto munipuṇḍavo
"tadā-ppabhūti dhammassa loke játo mahussavo."
130. "muninda, mandahásá te kundasandohavibbhamá
"disantaṃ anudhāvanti hasantá candakantiyo!"
131. sabba-komala-vaṇṇehi nānuppáso paṃsiyo
yathá : " 'yaṃ málátí málá línalólálimálini."
132. muduhi vá kevalehi, kevalehi puṭehi vá,
missehi vá, tidhá hoti vaṇṇehi samatá yathá :—
133. "kokilálápasāṃvādi munindálápavibbhamo
"hayaṇgamataṃ yāti satāṃ deti ca nibbuti."
134. "sambhāvānīyasambhāvaṃ bhagavantaṃ bhavantaṃ
"bhavantasáḍhanákāṇkhī ko na sambhavaye vibhūṃ."
135. "laddhacandanasāṃsaggasugandhimalayānilo
"mandam áyāti bhīto 'va munindamukhamárutá."
136. añiṭṭhur' akkharappáyá sabbakomalanassatá
kiechamuccāraṇāpetavyañjaná sukhumálátá.
137. "passantá rūpavibhavaṃ supantá madhuraṇ girāṃ
"caranti sādhu sambuddhakāle keliparammukhá."
138. alaṇkāravihināpi satāṃ samukhat' edisi
árohati vīsesena ramaṇíyá tad ujjalá
139. romaṇcapiñcharacaná sādhuvádhāhitadḍhani
lalaṇt' ime munimeghummadá sādhusikbhávalá.
140. sukhumálattam atth' eva padatthavisayaṃ pi ca.
yathá : "matádi saddesu kittisēsádi kittanaṃ."

141. siliṭṭhapadasamsaggaramaṇiyagupālayo
sabandhagāravo soyaṃ silesa nāma taṃ yathā :
142. “ bāliṇḍuvibbhamacchedanakharāvalikantihi
“ sā munindapadambhojakanti vo valitāvataṃ.”
143. ukkaṃsavanto yo koci guṇo yadi patiyate
udāro 'yaṃ bhava tena sanāthā bandha bandhati.
144. “ pādambhojarajolittagattā ye tava Gotama
“ aho te jantavo yanti sabbadā nirajattanaṃ !”
145. evaṃ jīnānubhāvassa samukkaṃso 'tra dissati :
paññavā vidhinā 'nena cintaye param īdisaṃ.
146. udāro sopi viññeyyo yaṃ passaṭhavisesaṇaṃ
yathā : “ kīlāsaro, līlāhāso, hemaṅgadādayo.”
147. lokiyattā n'atikkantā kantā sabbajanānaṃ pi
kanti nāmātivuttassa vuttā sā parihārato.
yathā : “ muninda” ice ādi :
148. atthavyattābhidheyyassāneyyatā saddato 'tthato
sāyaṃ tad ubhayā neyyaparihāre padassitā.
yathā : “ marici” 'ce ādi : “ manonurañjano māra” 'ce ādi.
149. puna atthena yatha :—
“ sabhāvāmalatā dhīra mudhā pādanakhesu te
“ yato te 'vanatānantaṃ molicchāyā jahanti no.”
150. 'bandhasāro' ti maññanti yaṃ samaggā pi viññuno
dassanāvasaraṃ patto samādhi nām' ayaṃ guṇo.
151. aññadhammo tato 'ññatha lokasīnānurodhato
sammā ādiyate 'ce eso samādhīti nirujjati.
152. apāṇe pāṇinaṃ dhammo, sammā, ādiyate kvaci
nirūpe rūpayuttassa, nirase sarasassa ca.
153. adrave dravayuttassa, akattari pi kattutā,
kaṭhinassāsāre pi : rūpaṇ tesaṃ kamā siyā.
154. “ uṇṇāpuṇṇindunā nātha divā pi saha saṅgamā
“ viniddā sampamodanti maññe kumudinī tava !”
155. “ dayārasesu mujjantā janā 'matarasesv iva
“ sukhitā hatadosā te nātha pādambujānatā.”
156. “ madhure pi guṇe dhīra nappasiddhanti ye tava
“ kīdisī manasovutti tesaṃ khāraguṇānaṃ lho.”
157. “ sabbatthasiddha cūlakapuṭapeyyā mahāguṇā
“ disā samantā dhāvanti kundaśobhāsalaṅkhaṇā.”
158. “ mārāribalavissathā kuṇṭhā nānāvidhā yudhā
“ lajjamānā 'ññavesena jina pādānatā tava.”
159. “ munindabhāṇumaṃ kālodito bodhodayācale
“ saddhammaraṃsinā bhāti bhindam andha tamaṃ paraṃ.”
160. vamanuggilanādy etaṃ guṇavutyapariccutaṃ

- atisundaram aññan tu kámaṃ vindati gammatam
 161. “kantínāṃ vamanavyájá mūnipádanakhávali
 “candakanti pivanti ’va nippabhan tam karontiyo.”
 162. acittakattukam rúcyam ice evaṃ guṇakammakam
 sacittakattukam p’ etaṃ guṇakammaṃ yad’ uttamaṃ
 163. “uggiranto ’va senahasam jīnavaro jane
 “bhāsanto madhuraṃ dhammaṃ kam nasampiṇaye janaṃ.”
 164. yo saddāsatthakusalo kusalo nighaṇḍu
 chando alaṅkatisu niccakatābhiyogo
 so ’yaṃ kavittavikalopi kavīsu saṅkhyam
 oggayha vindatī hi kittim amandarūpaṃ.

*Iti Saṅgharakkhita mahāsāmi viracile Subodhālaṅkāre guṇārabodho
 nāma tatiyo paricchedo.*

165. atthālaṅkāra sahitā saguṇā bandha bandhati
 yato accantakantā ’va v-uccante te tato ’dhunā.
 166. sabhāva-vaṅga-vuttīnaṃ bhedā dvidhā alaṃkriyā :
 paṭhamā tattha vatthūnaṃ nānāvattāvivbhāvinī. yathā :—
 167. “līlāvikantisubhago disādhīravilokano
 “bodhisattaṅkuro bhāsaṃ viroci vācam āsabhi.”
 168. vutti-vatthu-sabhāvassa yā ’ññatha sā parā bhava
 tassā ’nantavikappattā hoti vījo padassanaṃ.
 169. “tatthātisaya, upamā, rūpak’, āvutti, dīpakam,
 “ākkhepo, ’tthantaranyāso, vyatireko, vibhāvanā.
 170. “hetu, kkamo, piyataraṃ, samāsaṃ, parikappanā,
 “samāhitam, pariāyavutti, vyājopavaññanaṃ.
 171. “visesa, rūlāhaṅkārá, silesa, tulyayogitā,
 “nidassanaṃ, mahāntatthaṃ, vañcana, ’ppakatatthuti.
 172. “ekāvali, aññamaññaṃ, sahaṇvutti, virodhitā,
 “parivutti, bbbhamo, bhāvo, missam, āsi, rasī,” iti.
 173. ete bhedā samuddiṭṭhā. bhāvo jīvitam uccate.
 vaṅga-vuttisu poseti silesa tu siri pparam.
 174. pakāsakā visesassa siyātisayavutti yā
 lokātikantavisayā lokiyā ti ca sā dvidhā
 175. lokiyātisayass’ ete bhedā ye jāti-ādayo
 paṭipādiyate tvajja lokātikantagocará
 176. “pivanti dehakanti yē nettañ calipuṭena te
 “nālam hantum jin’ esan tvaṃ taṇhaṃ taṇhāharo pi kim ?”
 177. upamānopameyyānaṃ sadhammattaṃ siyopamā :
 saddatthagammā vākyatthavisayā ti ca sā tidhā.
 178. samāsāpaccayevādi saddā tesam vasā tidhā
 saddagammā samāsena “munindo candimānana”

179. áyádi paccayá tehi “vadanam pañkajáyate.”
“munino nayanadvandam niluppaladalíyate.”
180. ivádi, “iva, vá, tulya, samána, nibha, sannibhá,
“yathá, sañkása, tulita, ppakása, ppatirúpaká,
181. “sari, sarikkha, samvádi, virodhi, sadisá, viya,
“paṭipakkha, paccaniká, sapakkhopamitopamá,
182. “paṭibimba, paṭicchanda, sarúpa, sama, sammitá,
“savaṇṇá, bhá, paṭinidhi, sadhammádi, salakkhapá,
183. “jayaty, akkosati, hasam, paṭigacchati, dussati,
“ussuyyaty, avajānāti, nindat’, issati, rundhati,
184. “tassa coreti sobhaggaṃ, tassa kanti viluppati,
“tena siddhi vivadati, tulyam tenādhrohāti,
185. “kacchaṃ vigáhate tassa, tam anvety, anubandhati,
“taṃ sīlam, taṃ nisedheti, tassa cānukarot’ ime.”
186. upamánopameyyánaṃ sadhammattaṃ vibhávihī
imehi upamá bheda keci niyanti sampati.
187. “vikási padumaṃ vātisundaraṃ sugatánanam”
iti dhammopamá náma tulyadhammanissaná.
188. dhammahíná, “mukhambhojasadisam munino” iti
viparitopamá, “tulyam ánanenambhojaṃ tava.”
189. “tavánanam iv’ambhojaṃ, ambhojaṃ iva te mukhaṃ”
aññamaññopamá sáyaṃ aññamaññopamánato.
190. “yadi kinci bhava ’mbhojaṃ locanambhamuvibbhamam
dháretuṃ mukhasobhantaṃ tave”-t’ esá ’bbhutopamá
191. “sugandhi sobhasampandhi sasiraṃsuvirodhi ca
mukhaṃ tav’ambujaṃ ’ve”-ti sá silesopamá matá.
192. sarúpa saddavácatta sá santánopamá yathá :
“báláv’ uyyána málá ’yaṃ sálakánanasobhini”
193. “khaṇicando, bahurajaṃ padumaṃ, tehi te mukhaṃ
samánam pi samukkamsi” tyayaṃ nindopamá matá.
194. “asamattho mukhen’ indu jina te paṭi gajjituṃ
jalokalánk” iti ayaṃ paṭisedhopamá siyá.
195. “kacchaṃ candáravindánam atikkama mukhaṃ tava
attanáva samañ játam” ity asádháraṇopamá.
196. “sabbambhoja-ppabhásáro rásibhútova katthaci
tavánanam vibhāti ”ti hotabhútupamá ayaṃ.
197. patiyate ’tthagammá tu saddasámmattiyá kvaci
samása-paccayeovádi saddayogaṃ viná api.
198. “bhiṅgá nemáni cakkhuni, nambujaṃ mukhaṃ ev’ idaṃ”
suvyattasadisattena sá sarúpopamá matá.
199. “may’ eva mukhasobhássety” alam indu vikatthaná
‘yato ’mbuje pi sáttthi ’ti parikappopamá ayaṃ.

200. "kiṃ vāmbujanto bhantāli, kiṃ lolanāyaṇaṃ mukhaṃ
mama dolāyate cittaṃ" ice ayaṃ samsayoṇamā.
201. kiñci vatthūṃ 'padassetvā sadhammassābhidhānato
sāmyappaṭṭisambhavā pativattupamā yathā :
202. "jānesu jāyamaṇesu n' eko pi jina-sādiso
"dutiyo nanu natth' eva pārijātassa pādapo."
203. vākyatthen' eva vākyattho yadi kocy upamīyate
ivayuttāviyuttattā sā vākyatthopamā dvidhā.
204. "jīno sallesasattānaṃ āvibhuto janān' ayaṃ
"ghammasantā patattānaṃ ghammakāle' mbudo viya."
205. "munindānaṃ ābhāti vilāsekamanoharaṃ
"uddhaṃ samuggatassāpi kin te canda vijumbhanā ?"
206. samuppejeti dhimantaṃ bhinnalingādikaṃ tu yaṃ
upamāḍusanāvālam etaṃ katthaci taṃ yathā :
207. "haṃsivāyaṃ sasi" bhinnaling—"ākāsaṃ sarān' iva"
vijātivacanā ; hīnā, "sāva bhatto bhaṭo 'dhipe."
208. "khajjoto bhāṇumāliva vibhati" ty adhikopamā ;
aphuṭṭhatthā, "balambodhi sāgaro viya saṅkhubhi."
209. "cande kalaṅko bhīṅgo 'va" ty upamāpekkhinī ayaṃ :
khaṇḍitā, "keravākāro sakalaṅko nibhākaro."
210. ice evaṃ ādi rūpesu bhavanti vigatādarā
karonti e' ādaraṃ dhīrā payoge kvacid eva tu.
211. "itth' ivāyaṃ jano yāti" : "vadye esā pumā viya" :
"piyo pāṇā ivāya' me" : "vijjā dhanam iv' añcitā."
212. "bhavaṃ viya mahipāla Devarājā virājate !"
"alam aṃsumato kacchaṃ tejasārohituṃ ayaṃ."
213. upamānopameyyānaṃ abhedassa nirūpaṇā
upameva tirobhūtabhedā rūpakam uccate.
214. asesavattuvīsayam, ekadesavivatti ca,
taṃ dvidhā : puna, paccekam samāsādivasā tidhā.
215. "aṅgulidalaśaṃsobhi, nakhadīdhitikesaraṃ,
"sīrasā napīlandhanti ke, munindapadambujam."
216. "ratanāni guṇā bhūri, karuṇā sitalaṃ jalaṃ
"gambhīrattam agādhattam paccakkho 'yaṃ jīno 'mbudhi."
217. "candikā mandahāsā te muninda vadaninduno
"pabodhayaty ayaṃ sadhumanokumudakānaṃ !"
218. asesavattuvīsaye pabhedo rūpake ayaṃ :
ekadesavivattimhi bhedo 'dāni pavuccati.
219. "vilāśahāsakusumaṃ rucirādharaṇapallavaṃ
"sukhaṃ ke vā na vindanti passantā munino mukhaṃ."
220. "pādadvandaṃ munindassa dadātu vijayam tava
"nakharaṃsi paraṃ kantā yassa pāpajaya-ddhajā"

221. "sunimmalakapolassa munindavadaninduno
"sādhupabbuddhahadayaṃ jātaṃ keravakānaṃ."
222. rūpakāni bahuny eva yuttāyuttādibhedato
visuṃ na tāni vuttāni 'etthev' antogatāni 'ti.
223. "sitapupphujjalaṃ lolanettabhiṅgaṃ tavānaṃ
"kassa nāma mano dhīra nākaḍḍhati manoharaṃ."
224. "candim 'ākasapadumaṃ" icc etaṃ khaṇḍarūpakaṃ
duṭṭhaṃ : "ambhoruhavanaṃ nettāni" cādi sundaraṃ.
225. pariyaṇto vikappānaṃ rūpakassopamaṃ ca
natthi yaṇ tena vinneyyaṃ avuttam anumānato.
226. punappunam uccāraṇaṃ yaṃ atthassa padassa ca
ubhayaṣaṇ ca viññeyyā sāyaṃ āvuttināmato :
227. "maṇo harati sabbesaṃ, ādadāti disā dasa,
"gaṇhāti nimmalattaṇ ca, yaso-rāsi jinass' ayaṃ."
228. "vibhāsenti disā sabbā munino dehakantiyo
"vibhāsenti ca sabbāpi candādināṃ hatāviya"
229. "jivā viharati klesa-ripuṃ loke jino ayaṃ
"viharaty ārivaggo' yaṃ rāsibhuto 'va dujjane."
230. ekattha vattamānampi sabbavākyopakāraṇaṃ
dīpakaṃ nāma : tañ c' ādi-majjh-anta-visayaṃ tidhā.
231. "ākāsi buddho veṇeyya bandhunaṃ amitodayaṃ
"taḍ aññesaṇ tu jantunaṃ visaṃ niccopatāpanaṃ."
232. "sabha pāpehi ca samaṃ nekatithiya, maddanaṃ"
"dassanaṃ munino sādhujaṇānaṃ jayate mataṃ
233. "accantakantalāvaṇṇacandātapamanoharo.
"jinānaṇdu-r-indu ca kassa nānandaṃ bhava."
234. "hotāvipaṭṭisārāya sīla pāmojjahetu so
"taṃ pītihetu sā cāyaṃ passaddhyādi pasiddhiyā."
235. icc ādīdīpakatte pi pubbaṃ pubbaṃ apekkinī
vākyamālā pavattā' ti taṃ mālādīpakaṃ mataṃ.
236. anen' eva ppakārena sesānaṃ api dīpake
vikappānaṃ vidhātābbānugati' suddhabuddhihi.
237. visesavacanicchāyaṃ nisedhavacanaṃ : tu yaṃ
akkhepo nāma so yaṇ ca tidhā kālappabhedato :
238. "ekāki nekaseṇaṃ taṃ māraṃ sa vijayī jino
"kathaṃ taṃ athavā tassa pāramī balaṃ idisaṃ."
atītakkepo.
239. "kiñ citt' ejāsamugdhyātaṃ appatto 'smīti khijjase
"paṇāmo naṇu so yeva sakimpī sugate kato?"
vattamānakkepo.
240. "saccaṃ na te' gamissanti sivaṃ sujanagocaraṃ
"micchādīṭṭhiparikkantamānasā yesu dujjanā."

anāgatakkhepo.

241. ñeyyo satthantaranyāso yo 'ññavākyatthasādhano.
sabbavyāpi viyesaṭho, hi-visiṭṭhāssa bhedato.
242. "tepi lokahitāsattā sūriyo candimā api
"atthaṃ passa gamissanti niyamo kena laṅghate?"
243. "satthā devamanussānaṃ vasi sopi munissaro
"gato 'va nibbuti, sabbe saṅkhārā na hi sassatā."
244. "jino saṃsāarakantārā janāṃ pāpeti nibbuti.
"nanu yuttā gati sāyaṃ vesārajjasamaṅginaṃ?"
245. "surattan te 'dharapuṭaṃ jina rañjeti mānasāṃ
"sayāṃ rāgaparittā hi pare rañjeti saṅgete."
246. vāce gamme 'tha vatthūnaṃ sadisatthe pabhedanaṃ
vyatireko 'yaṃ apy ekobhayabhedā catubbidho.
247. "gambhīrattamahattādiguṇā jaladhinā jina
"tulyo tvam asi, bhedo tu sarīrenedisena te!"
248. "mahāsattātīgambhīrā sāgaro sugato pi ca,
"sāgaro 'ñjanasaṅkāso jino cāmikarajjuti."
249. "na santāpapahan, n' evicchitadāṃ, migalocaṇaṃ ;
"muninda, nayanadvandaṃ tava tagguvabhūsitāṃ."
250. "munindānaṃ ambhojāṃ esaṃ nānattāṃ idisaṃ,
"suvuttāmatasandāyī vadanaṃ, n'edis' ambujaṃ."
251. pasiddhaṃ kāraṇaṃ yattha nivattetvāñña kāraṇaṃ
sābhāvīkattāṃ athavā vibhāvyaṃ sā vibhāvanā.
252. "anañcitāsitaṃ nettaṃ adharo 'rañjitāruṇo
"samānatā bhamu cāyaṃ jinānāvāñcitā tava."
253. "na roti khalu dujjanyaṃ api dujjanasaṅgame.
"sabhāvanimmalatare sādhujaṇṭuna' cetasi."
254. janako ñāpako ceti duvidhā hetavo siyūṃ
paṭisaṅkhāraṇaṃ tesāṃ alaṅkāratayoditaṃ.
255. bhāvābhāvakkicavasā, cittaheṭvasā pi ca
bhedānantā idāṃ tesāṃ mukhamattanidassanaṃ.
256. "paramatthappakāsekarasā sabbamaṇoharā
"munino desanāyaṃ me kāmāṃ toseti mānasāṃ."
bhāvakkicokārahetu.
257. "dhīrehi sahasamvāsa, saddhammassābhīyogato,
"nīggahen 'indriyānaṃ ca, dukkhass' upasamo siyā."
abhāvakkicco kārapetu.
258. "muninda, candasamvādikantabhāvopasobhinā
"mukhen' eva subodhan te maṇaṃ pāpābhiniṣṣaṭaṃ."
bhāvakkicco ñāpakahetu.
259. "sādhuhatthāravindāni saṅkocayati te kathaṃ
"muninda, caraṇadvandarāgabalātaṃ phusaṃ."

ayuttakāri cittaheṭṭu.

260. "saṅkocayanti jantunaṃ paṇipañkeruhāṇ' iha,
"munindassa pādadvandamaṃ nakhacandānaṃ aṃsavo."
yuttakāri cittaheṭṭu.
261. uddiṭṭhānaṃ padatthānaṃ anuddeso yathākkamaṃ
saṅkhyānaṃ iti niddiṭṭhaṃ yathasaṅkhyakamo pi ca.
262. "ālāpabhāsalīlāhi, muninda, vijayā tava,
"kokilā, kumudāni, copasevante vanaṃ, jalaṃ."
263. siyā piyataṃ nāma attharūpassa kassaci
piyassātissayen' etaṃ yaṃ hoti paṭipādanaṃ.
264. "pīti yā me samuppannā santa sandassanā tava,
"kālenāyaṃ bhava pīti tad eva puna dassanā."
265. vaṇṇitenopamānena vutiyā 'dhippetavatthuno
samāsavutti nāmāyaṃ atthasaṅkheparūpato.
266. sāyaṃ viśesyaṃmattena bhinnābhinnavisesanā
atth' evaṃ aparā pyatthi bhinnābhinnavisesanā.
267. "visuddhāmatasandāyī passattharatanālayo
"gambhīro cāyaṃ ambodhi puññenāpādito mayā."
268. "icchatatthappado, sāro, phalapupphopasobhito,
"sacchāyo, 'yaṃ apubbo 'va kapparukkho samuṭṭhito."
269. sāgaratthena saddhammo : rukkhatenodito jino :
sabbe sādāraṇā dhammā pubbatr', aññatra tu tayaṃ.
270. yatthuno' ñāppakārena ṭhitā vutti tad aññatā
parikkappiyate yattha sā hoti parikkappanā.
271. upamābbhantaratthena, kiriyādivasena ca,
kamenodāharissāmi vividhā parikkappanā.
272. "icchābhaṅgātūr' āsīnā tā 'tiniccalam accharā,
"vasaṃ nent' iva dhīraṃ taṃ tadā yogābbhiyogato."
273. "gajāma māro samāruḥho yuddhāy' accantaṃ unnaṃ
"maggam anvesati nana jinabhīto palāyitum."
274. "muninda, pādadvande te cārurājīvasundare
"maññe, pāpābhisammaddajātasoṇena soṇimā."
275. maññe, saṅke, dhuraṃ, nūna-m, iva, iva evaṃ ādīhi
sāyaṃ vyaññiyate kvāpi kvāpi vākyena gamyate.
276. "dayāsañcārasarasā dehā nikkhantakantiyo
"piṇṭā jina te sādhujaṇaṃ sarasataṃ nayum."
277. ārambhantassa yaṃ kiñci kattupuññavasā puna
sādhanaṃtaralābho yo taṃ vadanti samāhitam.
278. "mārāribhangabhimukhamānaso tassa satthuno
"mahāmahi mahāravaṃ ravi 'yaṃ upakārikā."
279. avatvābhimaṃ tassa siddhiya dassināññatā
vadanti taṃ 'pariyāyavuttī' ti sucibuddhiyo.

280. "vivatāṅgananikkhittam, dhanam ārakkhavajjitam,
"dhanakāmayathākāmaṃ tuvaṃ gaccha yad' icchasi."
281. thuti karoti nindanto viya taṃ vyājavāṇṇanam
dosābhāsā gupā eva yanti sannidhim atra hi.
282. "sañcāletum alaṃ tvasi bhusam kuvalayākhilaṃ
"vīsesan tāvatā nātha guṇānam te vadāma kiṃ."
283. vīsesicchāya dabbassa kriyājātiguṇassa ca
vekalladassanaṃ yatra vīseso nānāyaṃ bhavē.
284. "na rathā, na ca mātāṅgā, na hayā, na padātayo,
"jito mārāri muninā sambharāvajjanena hi."
dabbavīsesavutti.
285. "na baddhākuṭi, neva puriso dassanacehado
"mārāribhangaṇ cākasi munidhīro varo sayam."
kriyāvīsesavutti.
286. "na disāsu vyātaraṃsi, nāloko lokapatthato
"tathāpandhatamaharaṃ paraṃ sādhusubhāsitaṃ."
jātivīsesavutti.
287. "kharāṃ na hi vātaddhaṃ munindavacanaṃ tava
"tathāpi gālhaṃ khaṇati nimulaṃ janatāpadaṃ."
guṇavīsesavutti.
288. dassiyate 'tirittantu sūravīratthanam yati.
vadanti viññu vacanaṃ rūl'hāhaṅkāraṃ idisaṃ.
289. "dame nandopanandassa kiṃ me vyāpārādassanā
"puttā me pādasaṃbhattā sajjā sant' eva tādise."
290. sīleso vacanānekābhidheyyekapadāyutaṃ
abhinnapadavākyaḍivasaḍ tedhāyaṃ īrito.
291. "andhantamaharo hāri samārūlho mahodayaṃ
"rājate raṃsimālī 'yaṃ bhagavā bodhayaṃ jane."
abhinnapadavākyaḍīleso.
292. "sāradāmalakābhāso samānitaparikkhayo
"kumudākaraḥsambodho piṇeti janatāṃ sudhi."
bhinnapadavākyaḍīleso.
293. "samāhitattavinayo ahinamadamadaddano
"sugato visadaṃ pātu paṇinaṃ so vināyako."
bhinnābhinnapadavākyaḍīleso.
294. 'viruddhāvīruddhābhinnakkammā, niyamavā, paro
'niyamakkhepavacano, 'virodhivirodhy, api
295. 'ocityasamposakādi, sīleso padajātī 'ti :
esaṃ nidassanesv eva rupam āvībhavissati.
296. "savase vattayaṃ lokam akhilaṃ kalaviggaho
"parābhavati mārāri ; dhammarājā vijumbhate."
297. "sabhāvamadhuraṃ puñṇavīsesodayasaṃbhavaṃ

- “*suṇanti vācaṃ munino janā passanti cāmatam.*”
298. “*andhakārappahārāya, sabhāvamadhurāya ca,
‘mano piṇeti jantunam, jino vācāya bhāya ca.’*”
299. “*kesakkhīnaṃ ‘va kaṇhattham, bhamunaṃ yeva vaṅgatā,
‘paṇipādādharānaṃ ‘va munindassa ‘bhirattatā.’*”
300. “*paṇipādādharesv eva sārāgo tava dissati
dissati so ‘yam athavā nātha sādhuṇesv api !’*”
301. “*salakkhaṇo ‘tisubhago tejasi niyatodayo
‘lokeso jītasamkleso vibhāti samaṇissaro.*”
302. “*asamopi samo loke, lokesopi naruttamo,
‘sadayopyadayo pāpe, cittāyaṃ munino gati.’*”
303. “*saṃsāradukkhopahatāvanatā janatā tvayi
‘sukham icchitam accantam amatan dada vindati.’*”
304. *ḡṇayuttehi vatthuhi samam katvāna kassaci
saṃkittanam bhavati yaṃ sā matā tulyayogitā.*
305. “*sampattasampado loko sampattālokasampado
‘ubhoḥi raṃsimālī ca, bhagavā ca, tamonudo.*”
306. *atthantaram sādhayatā kiñci tam sadisaṃ phalaṃ
dassiyate asantaṃ vā santaṃ vā tam nidassanam*
307. “*udayā samaṇindassa yanti pāpā parābbhavaṃ
‘dhammarājaviruddhānaṃ sucaraṇtā durantataṃ*
308. “*‘sironikkhittacaraṇo ‘cehariyān’ ambujān’ ayaṃ
‘paramabbhutataṃ loke viññāpet’ attano jino.’*”
309. *vibhutiya mahantattham adhippāyassa vā siyā
paramukkaṃ satam yātam tam mahantattham īritam.*
310. “*kirīṭaratanacchāyānuviddhātapavāraṇo
‘purā paraṃ siri vandi bodhisatto ‘bhinikkhama.’*”
311. “*satto sambodhiyaṃ bodhisatto sattahitāya so
‘hitvā senaharabandham api rāhulamātaram.’*”
312. *gopetvā vaṇṇaniyaṃ yaṃ kiñci dassiyate paraṃ
asamaṃ vā samaṃ tassa yadi sā vañcanā matā.*
313. “*purato na saḥassesu na pañcesu ca tādino
‘māro paresu tass’ esaṃ saḥassaṃ dasavaḍḍhitam.*”
314. “*vivādam anuyūñjanto munindavadanindunā
‘sampuṇṇo candimā nāyaṃ chattaṃ etaṃ manobhuno.’*”
315. *parānuvattanādihi nibbiṇṇenemā yā thuti
thuti appakate sāyaṃ siyā appakatatthuti*
316. “*sukhaṃ jivanti hariṇo vanesv aparasevino
‘anāyāsopālābhehi jaladappaṅkurādihi.’*”
317. *uttaram uttaraṃ yattha pubbapubbavisesanam
siyā ekāvali sāyaṃ dvidhā vidhi nisedhato.*
318. “*pādā nakkhalirucirā, nakkhālī raṃsibhāsura,*

- “raṃsi tamopahānekarasā, sobhanti satthuno.”
319. “asantuttṭho yati n’ eva santoso nālayāhato,
“nālayo yo sa jantunaṃ anantavyasanāvaho.”
320. yahi bhūsiya bhusattaṃ aññamaññaṃ tu vatthunaṃ
vināva sadisattan tam aññamaññavibhūsaṃ
321. “vyāṃsumandaṃ tena munina lokabandhūnā
“mahanti vindate kantiṃ so pi ten’ eva tadisi.”
322. kathanam sahabhavassa kriyāya ca guṇassa ca
sahavuttitī viññeyyaṃ tad udāharaṇaṃ yathā :
323. “jalanti candarasihi samaṃ satthu nakhamsavo
“vijumbhati ca candena samaṃ taṃ mukhacandimā”
324. “jinodayena malinaṃ saha dujjanacetasā
“pāpaṃ disā suvimalā saha sujjanacetasā”
325. virodhinaṃ padatthānaṃ yattha saṃsaggadassanaṃ
samukkamsābhidhānatthaṃ mata sāyaṃ virodhitā
326. “guṇā sabhāvamadhurā api lokekabandhuno
“sevitā pāpasevinaṃ sammadūsentī mānasam”
327. yassakassaci dānena yassakassaci vatthuno,
visiṭṭhassa yaṃ ādānaṃ, parivuttitī sā matā.
328. “purā paresaṃ datvāna manūññaṃ nayanādikaṃ,
“muninda, samanuppatto dāni sabbaññūtāsiri,”
329. kiñci disvā na viññatā paṭipajjati taṃ samaṃ
saṃsayāpagataṃ vatthun yattha soyaṃ bhamo maṭo.
330. “samaṃ disāsujjalāsu jinapādanakhamsumā
“passantā abhinandanti candātapamaṇā janā.”
331. pavuccate yaṃnāmādi, kavinam bhāvabodhanaṃ
yenakenacivaṇṇena, bhāvo-nāmāyaṃ iritaṃ
332. “nanu te yevasantā no sāgarā, na kulācalā,
“manam pi mariyādaṃ ye saṃvaṭṭe pi jahanti no?”
333. aṅgaṅgibhāva sadisaphalabhāvā ca bandhane
saṃsaggo ’laṅkatitaṃ yo taṃ ‘missan’ ti pavuccati
334. “passathā munino pādanakharamsīmahanādi
“aho gaḷhaṃ nimuggepi sukhayaty eva te jane!”
335. “veso sabhāvamadhuro, rūpaṃ nettarasāyaṇaṃ,
“madhu ’va munino vācā, na sampiṇeti kaṃ janam.”
336. “āsīnāma siy’ atthassa itthassasinaṃ yathā :—
“tilokekagati nātho pātu lokam apāyate!”
337. rasappatīti janakaṃ jāyate yaṃ vibhūsaṇaṃ
rasavantanti tañ ñeyyo rasavantavidhānato.
338. “rāgānatāmbhutasarojamukhaṃ dharāya
“pādā tilokagaruno ’dhikabandharāgā
“ādāya nīccasarasena kareṇa gāḷhaṃ

“sañcuppayanti satathāhita sambhamena”

339. ice ānugamma purimācariyānubhāvaṃ
sañhhepato nigatito yam alaṅkatīnaṃ
bhedo 'parupari kavihi vikappiyānaṃ
ko nāma passitum alaṃ khalu tāsam antaṃ.

*Iti Saṅgharakkhita mahāsāmi vicarite Subodhālaṅkāre atthilaṇ kārā-
vabodho nāma catuttho paricchedo.*

340. paṭibhānavatā lokavohāramanusārinā
tatocityasamullāsavedinā kavinā paraṃ.
341. ṭhāyisambandhino bhāvavibhāvā sānubhāvakā
samajjanti nibandhā te rasassādāya sādhunāṃ.
342. cittavuttivisesā tu bhāvayanti rase yato
ratyādayo tato bhāvasaddena parikattitā.
343. virodhināññabhāvena yo bhavo na tirohito
sīlena tiṭṭhati 'ce eso 'ṭhāyibhāvo' 'ti saddito
344. rati, hāso ca, soko ca, kodh' ussāha, bhayaṃ pi ca
jigūcchā, vimhayā, c', eva saṃso ca, navatṭhāyino.
345. tiro bhāvā vibhāvādi visesenābhimukhato
yete caranti sīlena te honti vyabhicāriṇo
346. nibbedo, takka, saṅkā, sama, dhiti, jalatā, dīnat' uggālasattaṃ,
suttaṃ, hāso, galān', ussuka, tarasa, sat' assā, visadāvahiddhā,
cintā, gabbāpamāramarisa, mada, mat', ummāda, mohā, vibodho,
niddāvegā, savilaṃ, maraṇa, sacapalā, vyādhi tettiṃsaṃ ete.
347. samāhitattappabhavaṃ satta' tenopapāditā
sattikā, py anubhāvatte visuṃ bhāvā bhavanti te.
348. thambha, paḷaya, romaṇca, tathā sed', assu, vepathu,
vevaṇṇiyaṃ, visaratā, bhāvātṭh' ete 'hu sattikā.
349. yadā ratyādayo bhāvā, dhitisilā na honti ce
tadā sabbe pi te bhāvā bhavanti vyabhicāriṇo.
350. vibhāvo kāraṇaṃ tes' uppattiy' uddīpane tathā
yo siyā bodhako tesam anubhāvo 'yam īrito.
351. nekaheṭṭu manovuttivisesaṇ ca vibhāvitaṃ
bhāvaṃ vibhāvānubhāvā vaṇṇiyā bandhena puṭaṃ.
352. savibhāvānubhāvehi bhāvā tete yathārahaṃ
vaṇṇiyā yatocityaṃ loṇkarūpānugāminā.
353. cittavuttivisesattā mānasā sattikāṅgato
bahinissatasedādi anubhāvehi vaṇṇiyā.
354. sāmājikānaṃ ānando yo bandhatthānusaṛināṃ
'rasiyatī' ti taññuhi raso nāmāyaṃ īrito.
355. savibhāvānubhāvehi sattikāvyaabhicārihi

assādiyattam ānīyamano ṭhāyeva so raso.

356. siṅgāra, hassa, karuṇā, ruddha, vīra, bhayānakā,
bībhacchābhūta, santā ca, rasā ṭhāyin' anukkamā.
357. dukkharūpe 'yam ānando kathan na karuṇādike
siyā sotunam ānando soko Vessantarassa hi.
358. rammadesakalākālavessādiṭṭhisevino,
yuvānaññoññarattāna pamādo rati-r-uccate.
359. yutyābhāvānubhāvā te nibandhā posayanti naṃ
sopyāyogavippayogasambhogānaṃ vasī tidhā.
360. vikārāgati ādihi attano 'tha parassa vā
hāso niddāsamālassamuechādi vyabhiṇṇābhi.
paripose siyā hāso bhiyyo 'tthippabbutināṃ so.
361. sitam iha vikāsinayanaṃ, kiñcālakkhiya dvigantu hasitaṃ,
madhurassaraṃ vihasitaṃ, aṃsasirokammam upahasitaṃ,
362. apahasitaṃ sajalakkhi, vikkhittaṅgaṃ bhavaty atihāsitaṃ,
dve dve hāsā kathitā c' esaṃ jetthe majjhe jamme pi ca kamato
363. sokarūpo tu karuṇo 'niṭṭhappattitṭhanāsato,
tattānubhāvā ruditapaḷayattambhakādayo.
visādālasayamarapacintādi vyabhiṇṇāro.
364. kodho macchariyādihi pose tāsamaḍādihi
nayanārunakādihi ruddho nāma raso bhava.
365. patāpavikkamādih' ussaho vīro ti saññiho,
raṇadānadayāyogā vīro 'yaṃ tividdho bhava.
366. tevānubhāva, dhīmatyādayo vyabhiṇṇāro.
367. vikārāsanaśattādiḥayukkamaṃso bhayānako
sedādayo 'nubhāv' ettha tāsādi vyabhiṇṇāro.
368. jigūcchā rudhirādihi putyādihi virāgato
bibhaccho khobanubbegī kamaṇa karuṇāyuto
nāsāvīkūṇanādihi saṅkādihi. 'ssa posanaṃ.
369. atilokapadatthehi vimhāyo 'yaṃ raso 'mbhuto
tassānubhāvā sedassusādhuvādādayo siyup
tāsāvegadhītippañña hont' ettha vyabhiṇṇāro.
370. ṭhāyibhāvo samo mettadayāmodādisambhavo
bhāvādihi tad ukkaṃso santo santanisevito.

Iti Saṅgharakkhitā mahāsāmi vicārīte Subodhāḷaṅkāre rasabhāvāvabodho nāma pañcamaṃ paricchedo.

SUBODHĀ'LANKĀ'RA NIṬṬHITAM.
